

CASCADIAN CHORALE

GARY CANNON, DIRECTOR

A Light in Winter

7:00 PM, SATURDAY, DEC. 8, 2012

St. Thomas Episcopal Church
8398 NE 12th St., Medina, WA

3:00 PM, SUNDAY, DEC. 9, 2012

Lake Washington United Methodist Church
7525 132nd Ave NE, Kirkland, WA



A LIGHT IN WINTER

- The dark around us, come (2008) Giselle Wyers (b.1969)
- O nata lux de lumine (1575) Thomas Tallis (c.1505–1585)
- Ave maris stella (1898) Edvard Grieg (1843–1907)
- Wie schön leuchtet der Morgenstern Johann Sebastian Bach (1685–1750)
- Die Geburt Christi, from Christus (1847) Felix Mendelssohn (1809–1847)
1. Recitative. “Da Jesus geboren war zu Bethlehem”
 2. Trio. “Wo ist der neugeborne König der Juden?”
 3. Chorus. “Es wird ein Stern aus Jakob aufgeh’n?”
- Moon Man (2004) Greg Bartholomew (b.1957)
world premiere performances
- O Radiant Dawn (2007) James MacMillan (b.1959)

∞ intermission ∞

- Mid-Winter Songs (1980) Morten Lauridsen (b.1943)
1. Lament for Pasiphaë
 2. Like snow
 3. She tells her love while half asleep
 4. Mid-Winter Waking
 5. Intercession in Late October
- Lux aurumque (2000) Eric Whitacre (b.1970)

Ingrid Verhulsdonk, piano

Cascadian Chorale

Gary D. Cannon, conductor

Soprano

Holly Allin
Debbi Bardsley
Nancy Dain-Smith
Barb Fraley
Shiloh Gillespe
Joscelyne Gray ‡
Anita Gross *
Brenda Kruse
Kara Montague ▪
Billie Shung

Alto

Carol Fielding
Susan Flores
Joanne Hinkle
Laurene Kelly
Joy Porter
Tara O'Brien Pride *
Katherine Robbs
Debra Schilling
Nikki Schilling
Pamela Silimperi
Elaine Tsang
Hannah Won

Tenor

Joel Cummings ▪
Christopher Fraley
Corey Fujimoto
Russ Jones *
Özer Özkaraoğlu
* Section Leader
‡ Voice Coach

Bass

Ken Black
Rick Commo
Jeremy Kings
Dennis Kruse ‡ ▪
David Nichols
Trevor Tsang ▪
Doug Wyatt *

Soloists:
▪ Die Geburt Christi
‡ Lux aurumque

The dark around us, come, No. 1 from *Three Songs of the Earth* (2008)

by **Giselle Wyers** (born 1969)

Giselle Wyers is a member of that special breed, the conductor–composer. Wyers trained as a choral conductor at Westminster Choir College in New Jersey and at the University of Arizona. She is currently on faculty at the University of Washington in Seattle. Though she had not previously composed extensively, her 2002 *Ave Maria* gained national prominence. Her many choral works are now published and performed internationally.

Wendell Berry stems from an equally special breed, the novelist–poet. Though one of America’s leading literary voices, Berry chose to leave illustrious teaching positions in the 1970s to return to farming in his native land of northern Kentucky. As befits one whose life is closely interwoven with the earth, much of Berry’s poetry evokes thoughts of nature. Wyers composed her three Berry settings, the collection *Three Songs of the Earth*, in the summer and fall of 2008. She writes that the cycle “is intended to be a personal source of healing and exploration of one of the issues that matters most to me in life—that of the preservation of the natural world and how we as members of humankind can co-exist more gracefully with nature.”

In *The dark around us, come*, Wyers envisions “a tribunal of all the creatures of the earth, including humans, ‘light, leaf, foot, hand, and wing,’ in a dark place that I imagine to be a forest, but could also be the dark place of our own imaginations—that in darkness (or despair) we are actually opening ourselves to attempt reconciliation with important issues such as environmental degradation.” The music opens with a sweeping melodic cell that recurs throughout the piece, most frequently in the middle voices of alto and tenor. The texture thus is richly varied, with each part periodically gaining prominence. She repeats the text verbatim, the repetition more contemplative with a canonic conclusion in the two soprano parts. Wyers writes: “The text ‘One household high and low, and all the earth shall sing’ is an optimistic ending to this poem which seems to suggest or at least hope for the opportunity for true ‘reunion’ of all creatures of the planet.”

The dark around us, come,
Let us meet here together,
Members one of another,
Here is our holy room,

Here on our little floor,
Here in the daylit sky,
Rejoicing mind and eye,
Rejoining known and knower,

Light, leaf, foot, hand, and wing,
Such order as we know,
One household, high and low,
And all the earth shall sing.

—Wendell Berry (born 1934), published in *A Timbered Choir: The Sabbath Poems* (1998)

O nata lux de lumine (first published in *Cantiones sacrae*, 1575)

by **Thomas Tallis** (c.1505–1585)

Few church musicians have had such a tumultuous series of strictures as Thomas Tallis, the supreme English composer of the mid-sixteenth century. When he began his career at the Benedictine priory in Dover in 1530/1, King Henry VIII was in the process of severing the Catholic Church in England from its connections to the pope in Rome, leading to formal dissolution in 1534. After brief periods at St. Mary-at-Hill in London, Waltham Abbey in Essex, and Canterbury Cathedral, Tallis finally gained a post at the Chapel Royal in 1544. This was the king’s personal chapel, the most prestigious group of musicians in England. Tallis thus found himself at the musical center of decades of religious controversy. After Henry’s nine-year-old son, Edward VI, became king in 1547, Protestantism gained a firmer hold, though this trend was reversed seven years later, when Edward’s eldest sister, the vigorously Catholic Queen Mary I, assumed the throne. “Bloody” Mary died in 1558, the crown falling to her half-sister, Elizabeth I, who slowly and steadily established England as a Protestant state. Amid all of these changes, Tallis adapted his compositional style to suit the dictates of each monarch, excelling at every step. He deftly rose in prominence at the Chapel Royal, gaining the illustrious post of Organist in 1570.

O nata lux de lumine almost certainly dates from this final Elizabethan period. Its earliest source is a 1575 volume published jointly by Tallis and his former student, William Byrd; the two had recently been granted a monopoly on the printing of music. The piece most

closely fits the norms established by Elizabeth: the text in Latin, the music predominantly homophonic (with all voices moving simultaneously, rendering the text clearly intelligible) and syllabic (with one note per syllable of text). *O nata lux* is one of Tallis's most simply but beautifully crafted works: the occasional moving line in the inner voices provides motivic consistency and rhythmic flow, and the casual cross-relations (conflicting dissonant notes such as F and F-sharp being sung simultaneously) yield harmonic variety.

O nata lux de lumine,
Jesu redemptor sæculi,
dignare clemens supplicum
laudes preces que sumere.

Qui carne quondam contegi
dignatus es pro perditis,
nos membra confer effici,
tui beati corporis.

O light born of light,
Jesus, redeemer of the world,
deign mercifully the kneeling
praises and prayers to receive.

As in flesh you formerly clothed yourself
for the sake of the lost,
grant that we become limbs
of your blessed body.

— from the hymn for Lauds on the Feast of Transfiguration

Ave maris stella, No. 2 from *To religiøse kor* [Two Religious Choruses] (1898) by **Edvard Grieg** (1843–1907)

In the nineteenth century, all Scandinavian culture was dominated by Denmark, with Copenhagen the most cosmopolitan city north of Germany. Edvard Grieg began his training at the prestigious German conservatory in Leipzig. Not until living in Copenhagen in the mid-1860s did Grieg first become exposed to the nationalist literature and heritage of his native Norway. Hence his most famous work, the early Piano Concerto of 1868, is essentially Germanic, but Norwegian folk melodies infuse the songs and piano miniatures for which he is also justly hailed. By the mid-1880s, Grieg was one of the most recognized musicians in northern Europe, touring regularly as pianist and conductor. He and his sometime collaborator, the playwright Henrik Ibsen, remain even today the most recognized figures in Norwegian culture throughout the world.

Ave maris stella, one of Grieg's most beloved works, appeared originally for solo voice and piano in 1893 in a Danish translation of the ninth-century Latin hymn. In December 1898 he arranged the work for unaccompanied chorus, now in Latin. It was performed in that form the following year. In 1900 it was published in a Norwegian translation. We will present Grieg's second version, that for chorus in Latin. He set four verses of the hymn's original eight; the music repeats verbatim after the first two. The composer's delicate dynamic phrasing, flexible tempo, and chromatic harmony represent musical Romanticism at its best. Especially noteworthy are the occasional gentle echoes, first by the men, later by the women.

Ave maris stella,
Dei mater alma,
atque semper virgo,
felix cœli porta.

Solve vincla reis,
profer lumen cæcis,
mala nostra pelle,
bona cuncta posce.

Vitam præsta puram,
iter para tutum,
ut, videntes Jesum,
semper collætetur.

Sit laus Deo patri,
summo Christo decus,
Spiritus Sancto:
tribus honor unus.
Amen.

Hail, star of the sea,
of God the nurturing mother,
but always virgin,
joyous gate to heaven.

Unbind the chains of sinners,
bring light to the blind,
banish our evil,
ask for us all good things.

Render life pure,
prepare a safe path,
such that, seeing Jesus,
always we may rejoice together.

Praise be to God the father,
highest glory to Christ,
and to the Holy Spirit:
to all three, honor as to one.
Amen.

— hymn for Vespers on Marian feast days (ninth century)

Wie schön leuchtet der Morgenstern, BWV 436 (first published 1784/7)

as harmonized by **Johann Sebastian Bach** (1685–1750)

As part of his theological reforms of the 1520s, Martin Luther determined that congregational singing should form a fundamental part of worship. Luther and his colleagues crafted a series of short, easily singable tunes and thereby invented the chorale. Some chorales evolved from popular melodies as sung by minstrels called Meistersinger. Such was the case for the tune which the late-sixteenth-century theologian Philipp Nicolai adapted and to which he added his text *Wie schön leuchtet der Morgenstern*, based on Psalm 45. This became one of the most prominent Lutheran chorale tunes; it is still frequently performed in various denominations of Protestant worship.

Chorales preoccupied Bach—that consummate Lutheran church musician—all his creative life. He harmonized them in their hundreds. Legend has it that on his deathbed Bach dictated yet another chorale harmonization. Chorales are prominent in his cantatas, motets, oratorios, and organ works. Nicolai’s version of *Wie schön leuchtet der Morgenstern* appears in no fewer than nine works by Bach. The present harmonization survives in a collection of 185 chorales published in the mid-1780s by Bach’s son, the eminent composer Carl Philipp Emanuel Bach. Of Nicolai’s seven verses, we will present the first and last, inviting you to sing the well-known English translation of the first verse.

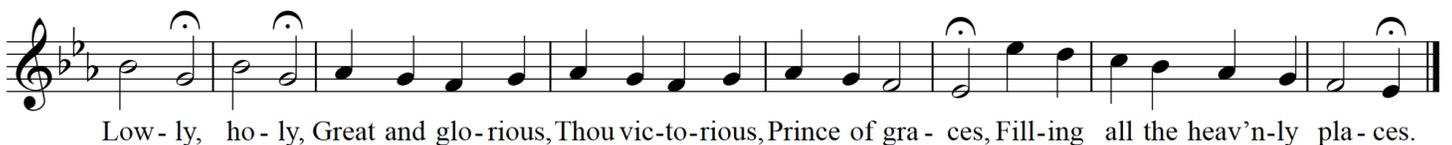
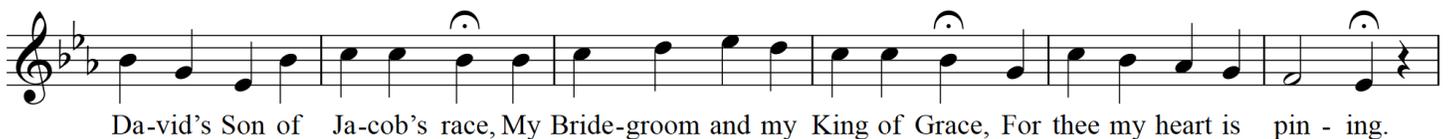
Wie schön leuchtet der Morgenstern
voll Gnad’ und Wahrheit von dem Herrn,
die süße Wurzel Jesse!
Du Sohn David aus Jakobs Stamm,
mein König und mein Bräutigam,
hast mir mein Herz besessen,
lieblich, freundlich, schön und herrlich,
groß und ehrlich, reich von Gaben,
hoch und sehr prächtig erhaben.

Wie bin ich doch so herzlich froh,
daß mein Schatz ist das A und O,
der Anfang und das Ende!
Er wird mich doch zu seinem Preis
aufnehmen in das Paradeis,
des klop’ ich in die Hände.
Amen! Amen! Komm, du schöne
Freudenkrone, bleib nicht lange,
deiner wart’ ich mit Verlangen!

— Philipp Nicolai (1556–1608),
first published in *Der Freudenspiegel des ewigen Lebens* [The Joyous Mirror of Eternal Life] (1599)

How beautiful shines the morning star
full of grace and truth from the Lord,
the sweet root of Jesse!
You son of David through Jacob’s tribe,
my king and my bridegroom,
have taken possession of my heart—
lovely, friendly, beautiful and glorious,
grand and honest, rich in gifts,
lofty and very magnificently raised.

How I am so glad of heart
that my treasure is the alpha and omega,
the beginning and the end!
He will yet to his prize
absorb me into Paradise,
thus I clap my hands.
Amen! Amen! Come, you beautiful
crown of joy, delay not long,
for you I wait with longing!



Selections from Part 1, **Die Geburt Christi**, of *Christus*, opus 97 (1847) by **Felix Mendelssohn** (1809–1847)

In 1836 Felix Mendelssohn, already a major German composer and conductor, met with his greatest success to date: the first performance of his oratorio *Paulus* [*St. Paul*]. This work single-handedly revitalized the oratorio genre in Germany. Immediately Mendelssohn began to turn his thoughts to two new oratorios: one based on the life of the prophet Elijah, another on the life of Christ. On the latter work, provisionally titled *Erde, Himmel und Hölle* [*Earth, Heaven and Hell*], he seems to have consulted at least six potential librettists, evidently eventually deciding on Baron von Bunsen, the esteemed German diplomat who was then ambassador to Britain.

Mendelssohn's *Elias* [*Elijah*] was first performed in Birmingham, England, in 1846. Soon thereafter the composer began to devote increasing energies to the completion of his oratorio about Christ. In May 1847, he was again visiting England, where he played a choral section for Queen Victoria. She noted in her diary: "For some time he has been engaged in composing an oratorio but has lost courage. The subject for the oratorio is Earth, Hell and Heaven, and he played one of the choruses out of this to us, which was very fine." Later that month, Mendelssohn was especially stricken by the death of his elder sister, Fanny Mendelssohn Hensel, his lifelong confidante and musical inspiration. He ceased composing for a time, finding solace in painting the Swiss Alps. Mendelssohn slowly returned to activity but suffered a series of four increasingly debilitating strokes. He died that November.

After Mendelssohn's death, his brother Paul assisted in the posthumous publication of his works. Among them was a series of fragments which were published in 1852 under the title *Christus*. It is believed that those fragments were intended for the incomplete *Erde, Himmel und Hölle*. The only known copy of Bunsen's complete libretto passed to Felix's grandson, but it was destroyed in a fire in the early twentieth century; we therefore will probably never know the intended structure of the full work. We do know that the first part was to have dealt with Christ's birth and youth, the second part with Christ's Passion and descent to Hell, and the third part with the Resurrection. What survives is about twenty minutes of music, which is about one-sixth the duration of his previous two oratorios. We will present the three fragments published together as *Die Geburt Christi* [*The Birth of Christ*].

First is a recitative for soprano solo, akin to the Evangelist in Bach's Passions, recounting that the wise men have arrived in Jerusalem. As there were traditionally three wise men, Mendelssohn assigns their words to a men's trio, with a steadily "walking" pizzicato bass line. In their brief terzetto, they indicate that they have been led to Judea by a star. Mendelssohn then shifts to an Old Testament prophecy regarding Christ as the star of Jacob. A rising triad is the symbolic star, and dissonant harmonies (including a diminished seventh chord and a melodic tritone) invoke the imminent destruction of earthly princes. Mendelssohn then joins these two musical ideas in a manner typical of his choruses from *Elias*. The movement concludes with an initially unaccompanied statement of the chorale tune *Wie schön leuchtet der Morgenstern*, much beloved of Bach. Chorales had also formed a prominent part of *Paulus* and *Elias*. These three movements give a tantalizing glimpse of what would perhaps have become Mendelssohn's crowning achievement.

1. Recitative

Da Jesus geboren war zu Bethlehem
im jüdischen Lande,
da kamen die Weisen vom Morgenlande
gen Jerusalem und beteten ihn an.

When Jesus was born in Bethlehem
in the Jewish lands [Judea],
there came wise men from the morning lands [east]
to Jerusalem, and worshipped him.

2. Trio

Wo ist der neugeborne König der Juden?
Wir haben seinen Stern geseh'n
und sind gekommen, ihn anzubeten.

"Where is the newborn King of the Jews?
We have seen his star
and have come to worship him."

—Matthew 2:1–2

3. Chorus

Es wird ein Stern aus Jakob aufgeh'n
und ein Szepter aus Israel kommen,
der wird zerschmetter'n Fürsten und Städte,

There will arise a star from Jacob
and a scepter come from Israel,
which will shatter princes and states.

— Numbers 24:17

Wie schön leuchtet der Morgenstern!
O welch' ein Glanz geht auf vom Herrn,
uns Licht und Trost zu geben!
Dein Wort, Jesu, ist die Klarheit,
führt zur Wahrheit und zum Leben.
Wer kann dich genug erheben?

How beautiful shines the morning star!
O what a brilliance comes from the Lord,
to be a light and comfort for us!
Your word, Jesus, is the clarity,
guiding to truth and to life.
Who can worship you enough?

— after Johann Adolf Schlegel (1721–1793), first appeared in 1813

Moon Man (2004)

by Greg Bartholomew (born 1957)

Throughout history, many composers have found inspiration in a text and set it to music, only to leave the work in a desk drawer, calmly awaiting its performance. Sometimes the composer has found the piece too personal for performance: hence the delayed premieres of Herbert Howells's *Requiem* and Frank Martin's *Mass for Double Choir*. In other cases, the composer simply hadn't promoted the work in its current state, as for the fragments to Mendelssohn's oratorio *Christus* (see above). But sometimes the composer simply hadn't met the right conductor yet. Such was the case for Greg Bartholomew's *Moon Man*.

Many choral conductors, including yours truly, regularly receive appeals from composers across the world, appealing for performances. Every once in a while, the right conductor receives the right appeal from the right composer at the right time. About four or five years ago, Seattle composer Greg Bartholomew sent me just such a message out of the blue. Over the years, his music and chosen texts continued to gain prominence in my mind. Much of his output charmed me immediately, but I hadn't found the right occasion for performance. When programming the current season for Cascadian Chorale, I realized that several of Greg's works fit beautifully in the proposed concerts; I thus invited him to serve as our Composer-in-Residence (his biographical information is below). I was thrilled to learn that our performances would be the opportunity for *Moon Man* to emerge from its eight-year exile in the desk drawer. As for the music itself, I'll merely offer a hope that you may become as charmed by this work's whimsy as I am. And that you may enjoy some green cheese in a tin this Christmas.

There's a Man in the Moon and he's singing our tune,
for he thinks that it's Christmas Day.

As we follow along, he keeps singing our song,
from a World so far away.

There are chords floating round in a jolly state,
and some notes make him blue in the face,
but best of all there's a tune that he knows,
and we sing it on Christmas Day.

Let's dream of the Moon, made of dark green cheese,
all under a foot of snow.

Let's send candles and cards to the Man in the Moon,
and some holly and mistletoe.

It's Winter time again here on Earth,
and frost is on the ground.

A dear old man sings to us from far away
in a World so white and round.

Now the Man in the Moon sends us cheese before noon,
for he thinks that it's Christmas Day.

He sends us cheese in a tin which a spaceman brings in
from a World so far away.

There are chords floating round in a jolly state,
and some notes that are blue as the sky,
but best of all there's green cheese in a tin,
and we eat it on Christmas Day.

Let's dream of the Moon...

It's Winter time again...

There's a Man in the Moon and he's singing our tune,
for he thinks that it's Christmas Day.

As we follow along, he keeps singing our song,
from a World so far away.

There's green cheese going round in a smelly state,
from a spaceship painted red like a sleigh,
but best of all there's a tune that we love,
and we sing it on Christmas Day.

—Tom Clarke, as adapted by the composer

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Program notes and translations
by Gary D. Cannon

Program produced by Barb Fraley

O Radiant Dawn (2007)

by James MacMillan (born 1959)

Most of today's "Big Name" composers focus their efforts on orchestral music, opera, chamber music, and the like. Choral music is today primarily the domain of a few specialists, such as Morten Lauridsen and Eric Whitacre. James MacMillan is one of very few "Big Names" who have also made choral music an integral part of their output. His large-scale *Cantos sagrados* (1989) and *Seven Last Words from the Cross* (1993) were early masterpieces; the more recent *St. John Passion* (2008) has likewise gained attention.

Since his youth MacMillan has been devoutly Catholic. Amid his busy schedule composing and conducting for the world's most prestigious orchestras, he still finds time to direct the amateur choir at St. Columba's Church, Maryhill, in Glasgow, Scotland. The Chamber Choir of nearby Strathclyde University also makes occasional appearances at St. Columba's. For these two ensembles MacMillan has composed a series of Strathclyde Motets to be sung during communion on Sundays and feast days. They vary in difficulty and mood. *O Radiant Dawn* is one of the simplest in construction but darkest in color. The text is one of the famed "O Antiphons" sung in the seven days before Christmas. The harmonies are spare, even severe, as befits an appeal for the coming dawn or the imminent birth of Christ.

O Radiant Dawn, Splendor of eternal Light, Sun of Justice:
come, shine on those who dwell in darkness and the shadow of death.
Isaiah had prophesied, 'The people who walked in darkness have seen a great light;
upon those who dwelt in the land of gloom a light has shone.'
O Radiant Dawn... Amen.

— *O oriens, splendor lucis æternæ*, Antiphon for December 21

Mid-Winter Songs on Poems by Robert Graves (1980)

by Morten Lauridsen (born 1943)

Here in the Northwest, Morten Lauridsen's story is very much one of "Local Boy Makes Good." The town of his birth is Colfax, Washington, nestled at a crossroads between Spokane and Pullman. He was raised in Portland, studied at Whitman College in Walla Walla, and worked as a firefighter near Mount St. Helens. Upon relocation to Los Angeles, Lauridsen undertook further studies at the University of Southern California, where he also gained a professorship and has now taught for over thirty years. Yet this Northwest boy regularly returns home: he summers in one of the more remote San Juan Islands. By some accounts, Lauridsen is the most often performed living American composer, both at home and abroad—no mean feat for a creator of almost exclusively vocal music.

Lauridsen's *Mid-Winter Songs*, composed for USC's centennial, pre-date the successes of his now ubiquitous *Dirait-on* (1993) and *O magnum mysterium* (1994). He has described the work's inspiration thus: "In reading the complete works of the English poet Robert Graves, I became very much taken with the richness, elegance and extraordinary beauty of his poetry and his insights regarding the human experience. Five diverse poems with a common 'winter' motif (a particular favorite of mine, rich in the symbolism of dying and rejuvenation, light and darkness) suggested a cohesive cycle. The principal musical materials for the entire work, especially the intervals of an ascending major ninth and descending major second, are derived from the opening choral setting of 'Dying Sun,' and recur throughout the piece. The cycle is cast in an overall arch form, framed by the intensely dramatic and passionate setting of the 'Lament for Pasiphaë' and the gentle, prayerful 'Intercession in Late October.'" Ensclosed in that frame are two scherzos and a central slow movement that the composer describes as full of "tenderness and warmth."

Robert Graves—most famous as author of the 1934 novel *I, Claudius*—was also a noted scholar of Greek mythology. Two of Lauridsen's chosen poems thus merit some explanation. Pasiphaë, named in the title of the first movement, was daughter of Helios, the Sun-God, and wife of Minos, King of Crete. The ancient Greeks also sometimes equated her with Selene, goddess of the moon. Pasiphaë is best known for being cursed to fall in love with a bull, thus begetting the Minotaur: half-human, half-bull. Graves seems to dispute the popular interpretation that she was instinctively faithless. The finale depicts the dying King Midas, cursed such that everything he touched—his daughter, the food he attempted to eat, even, in this poem, the "drifts of yellow sand" on which he rested—turned to gold. Graves again re-thinks the popular take on this mythical figure: Midas is not greedy, but calm, "fearless," with "clean hands and love-submissive heart." Graves appeals to his theoretical Triple Goddess, a tripartite Ur-deity comprised of Maiden, Mother and Crone, to "spare him a little longer." She evidently obliges, as Midas has enough time to hear an extended piano interlude that recapitulates the entire cycle's musical material.

1. Lament for Pasiphaë

Dying sun, shine warm a little longer!
My eye, dazzled with tears, shall dazzle yours,
Conjuring you to shine and not to move.
You, sun, and I all afternoon have laboured
Beneath a dewless and oppressive cloud—
A fleece now gilded with our common grief
That this must be a night without a moon.
Dying sun, shine warm a little longer!

Faithless she was not: she was very woman,
Smiling with dire impartiality,
Sovereign, with heart unmatched, adored of men,
Until Spring's cuckoo with bedraggled plumes
Tempted her pity and her truth betrayed.
Then she who shone for all resigned her being,
And this must be a night without a moon.
Dying sun, shine warm a little longer!

2. Like snow

She, then, like snow in a dark night,
Fell secretly. And the world waked
With dazzling of the drowsy eye,
So that some muttered 'Too much light,'
And drew the curtains close.
Like snow, warmer than fingers feared,
And to soil friendly;
Holding the histories of the night
In yet unmelted tracks.

4. Mid-Winter Waking

Stirring suddenly from long hibernation
I knew myself once more a poet
Guarded by timeless principalities
Against the worm of death, this hillside haunting;
And presently dared open both my eyes.

O gracious, lofty, shone against from under,
Back-of-the-mind-far clouds like towers;
And you, sudden warm airs that blow
Before the expected season of new blossom,
While sheep still gnaw at roots and lambless go—

Be witness that on waking, this mid-winter,
I found her hand in mine laid closely
Who shall watch out the Spring with me.
We stared in silence all around us
But found no winter anywhere to see.

— Robert Graves (1895–1985)

3. She tells her love while half asleep

She tells her love while half sleep,
In the dark hours,
With half-words whispered low:
As Earth stirs in her winter sleep
And puts out grass and flowers
Despite the snow,
Despite the falling snow.

5. Intercession in Late October

How hard the year dies: no frost yet.
On drifts of yellow sand Midas reclines,
Fearless of moaning reed or sullen wave.
Firm and fragrant still the brambleberries
On ivy-bloom butterflies wag.

Spare him a little longer, Crone,
For his clean hands and love-submissive heart.

Lux aurumque (2000)

by **Eric Whitacre** (born 1970)

Eric Whitacre is without question the leading American choral composer of his generation. Growing up in Nevada, his ambition was to be a rock star, and he never considered classical music until his undergraduacy at the University of Nevada at Las Vegas. The composer writes: "I was sort of tricked into joining the choir (there were a lot of cute girls in the soprano section) and on the first day of class we started rehearsing the *Kyrie* from the Mozart *Requiem*. My life was profoundly changed on that day, and I became a choir geek of the highest order." He proceeded to composition studies at New York's prestigious Juilliard School, and soon such works as *Cloudburst* (1993) and *Water Night* (1995) became standards for choirs throughout the country.

Whitacre's three Virtual Choir recordings, available on YouTube, have gained international attention through his innovative use of the Internet to incorporate thousands of singers from across the globe into one online performance. The first Virtual Choir, a recording of *Lux aurumque* in 2010, gained over a million YouTube views in its first two months; it has had nearly 3.5 million now. Whitacre has written of the music's genesis as follows: "After deciding upon the poem by Edward Esch (I was immediately struck by its genuine, elegant simplicity), I had it translated into the Latin by poet Charles Anthony Silvestri. I tried to write simple, 'breathing' gestures, gentle motions that would allow the music to shimmer and glow."

Lux,
calida gravisque
pura velut aurum
et canunt angeli molliter
modo natum.

Light,
warm and heavy
as pure gold
and the angels sing softly
to the newborn babe.

— Edward Esch (born 1970); Latin translation by Charles Anthony Silvestri (born 1965)

Biographies

Gary D. Cannon, Conductor



Gary D. Cannon is one of the Northwest's most dynamic choral personalities, active as a conductor, singer, composer and musicologist. He is, since 2008, Artistic Director of both the Cascadian Chorale and the Vashon Island Chorale. Also in 2008, the Early Music Guild invited him to found and direct a Renaissance choir, Sine Nomine. He has held posts as Principal Conductor of Vashon Opera (2009-11), leading performances of *The Tender Land* and *Madama Butterfly*, and as Chorusmaster for the Northwest Mahler Festival (2001-10). Cannon has conducted the Anna's Bay Chamber Choir, Choral Arts, Earth Day Singers, Kirkland Choral Society, and several ensembles at the University of Washington. He has also served as Secretary of the Greater Seattle Choral Consortium (2010-12).

As a tenor, Cannon has appeared as a soloist with Pacific Northwest Ballet, Seattle Philharmonic, and the Auburn, Rainier, and Eastside symphony orchestras. He also sings regularly with The Tudor Choir and Choral Arts. He has performed with the Kronos Quartet, the Seattle Opera Chorus, and members of the Tallis Scholars. Cannon is formerly an instructor at Whatcom Community College (2004-6), where he received the Faculty Excellence Award. His musicological research emphasizes twentieth-century British music. He holds degrees from the University of California at Davis and the University of Washington, where he is currently researching a doctoral dissertation on the early life and works of William Walton.

Ingrid Verhulsdonk, Piano



Very active as a freelance accompanist in the area, Ingrid is also principal organist at Sacred Heart Church in Bellevue and accompanist for The Market Street Singers of Ballard. She holds degrees in piano performance from the University of Washington and the University of Hawaii. She is on staff at the University of Washington drama department and has been a regular accompanist with Northwest Opera In Schools, Etcetera (NOISE) and Cornish College of the Arts.

Greg Bartholomew, Composer-in-Residence



The music of award-winning composer Greg Bartholomew is frequently performed across the United States and in Canada, Europe and Australia by such highly-regarded instrumental ensembles as Third Angle New Music Ensemble, Alaska Brass, and the Mexico City Wind Quintet, and such acclaimed choral ensembles as Seattle Pro Musica, the Oratorio Society of Minnesota, Austin Vocal Arts Ensemble, and the Pink Singers (London). NPR classical music reviewer Tom Manoff called Bartholomew "a fine composer not afraid of accessibility."

Winner of the 2012 Cheryl A. Spector Prize (for the *First Suite from Razumov*), the Silver Platter Repertoire Award (for *The Tree*), and First Place in the 2006 Orpheus Music Composition Competition (for *Beneath the Apple Tree*), Bartholomew was also named a Finalist in the 2007 Cincinnati Camerata Composition Competition (for *Leo*, commissioned by the Esoterics) and a Finalist for the 2012 American Prize in Choral Composition.

Born in 1957, Bartholomew earned degrees from the College of William & Mary in Virginia and the University of Washington. He sang with Seattle Pro Musica for more than fifteen years. For more information, please visit gregbartholomew.com.

Our Mission

is to express and nurture a love of choral music by:

- inspiring and educating our singers, our audience and the broader community;
- presenting quality performances of fine choral music from various historical, cultural and stylistic traditions; and
- collaborating with composers, professional musicians and other arts organizations.

Our Vision

is a community engaged in great choral music performed with passion and skill.

Support Cascadian Chorale

The Cascadian Chorale is a 501(c)3 non-profit organization. Ticket sales cover only 30% of organizational costs, with gifts from supporters making up the remainder. Your tax-deductible gift is welcome and appreciated.

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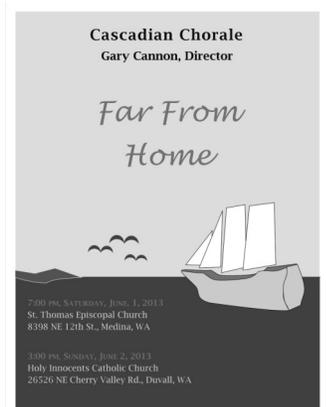
For more information about making a donation to Cascadian Chorale, please contact our voicemail at 425-606-4586 or email Tara O'Brien Pride at president@CascadianChorale.org.

2012-2013 Season

Please join us for the rest of this season's concerts:

Flights of Fancy — March 16-17, 2013
featuring *Spem in alium* by Thomas Tallis and works by Whitacre, Victoria, Stanford and others

Far from Home — June 1-2, 2013
featuring works by Dvořák, Herbolsheimer, Mäntyjärvi, and others



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Find links at www.CascadianChorale.org.

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2012-2013 CONCERT SEASON

Joy to the World!
Saturday, Dec 9, 2012, 3:00 pm, Prospect Congregational United Church of Christ, Seattle
Saturday, Dec 15, 2012, 7:30 pm, Bothell United Methodist Church
Sunday, Dec 16, 2012, 3:00 pm, St. Thomas Episcopal Church, Medina

Seasons of Love
Saturday, Mar 9, 2013, 7:30 pm, Theatre at Meydenbauer Center, Bellevue
Sunday, Mar 10, 2013, 3:00 pm, Prospect Congregational United Church of Christ, Seattle

CHORAL MASTERS
Saturday, May 18, 2013, 7:30 pm, St. Thomas Episcopal Church, Medina
Sunday, May 19, 2013, 3:00 pm, St. Thomas Episcopal Church, Medina

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